

# WITH TAILOR MADE SUITS COME MANNISH WAISTCOATS

Admirable Tailored Frocks of American Design and Making—Satin Scarfs for Spring Wear—Separate Skirts Offered in Many Materials and Styles—Innumerable Attractive Things Among the Little Frocks, So Called—Evening Gowns With the Youthful Spirit—Black and White Effects

By ELEANOR HOYT BRAINER.

**S**TERN reformers are urging women to spend no money on new clothes this season. One sees the point; but it is natural that merchants and manufacturers and the hundreds of thousands of work folk engaged in the supplying of the new clothes for women should look at the matter from a different angle and refuse to consider such drastic measures desirable from an economic viewpoint, whatever might be the effects upon feminine morale and the family budget.

"I could close down to-morrow and live comfortably until more peaceful times," said one manufacturer of high grade frocks, "but what about my work people?"

"Things would probably adjust themselves in time, but there'd be mighty bad times for those men and women during the adjustment. That's why the French dressmakers worked like the devil to keep things going."

"It wasn't all disinterested, but a lot of it was. That's why we're paying for embroidered models, too. It may be extravagant in American women to buy them, but it's the salvation of French women to make them."

Everywhere one goes among the shops and showrooms one hears discussion of this sort and argument concerning chances and probabilities in the trade.

In London, so the talk goes, the trade of the purveyors of evening and afternoon frocks fell off sharply at the beginning of the war, but the folk who catered to the tailored type of dress found business booming.

The tailors here report unusually good business, so perhaps wartime economies are beginning; but there seems to be plenty of business in the more frivolous spheres of dress also, so the reforms have not yet gone deep. Watchful waiting is, so the dressmakers say, the policy of many of their best customers.

"Just some little things to tide me over until we see how things are going to be socially," says madam, and the dressmaker shrugs her shoulders and turns out the little things, which very frequently cost quite as much as the big things.

Those tailored costumes that are a sop to the sober minded reformers are

increasingly worthy of the attention given them, and, be it noted, a large percentage of the most attractive models are not only made but also designed here. We have a flair for the tailormade, we Americans. We do not go in for the rough and ready, mannish tailored costume so emphatically as do the English; and we do not succumb to the informal and often carelessly tailored models of Paris, though we note the clever ideas and touches in these models.

Our workmanship in the field of tailoring is admirable—none better—and, so say many authorities, only Vienna as good. Our designing—well, that is a melange of French and English with a dash of native American, and the result is conducive to national pride.

In Oxford, in dark blue serge or gabardine or Poiret twill and in the various beige materials suitable for tailoring there are suits adapted to almost any figure save the incredibly bad figure. Of course the slender figure carries any and every model better than the overfat figure; but among the plainly tailored models there are some that, in spite of their approximate straightness of line, look better upon a figure of moderately developed bust and full chest than upon the flat-chested, lank sylph who has been for several seasons the glass of fashion and the mould of form. Moreover there was never the plain tailormade suit built that looked well upon rounded back and sloping shoulders.

Many of these tailored suits are taking unto themselves waistcoats, and the waistcoat is a thing for spring consideration. The shops offer a varied assortment and some of the good models are easily copied at slight cost, though to have a waistcoat made to order by a good tailor costs no inconsiderable sum.

In white or black satin or crepe, in pique, in plain or checked or plaid or figured cloth in rough tussor, these waistcoats are extremely good looking with two or three of them in the wardrobe the tailored suit may be made to take on varying aspects. The mannish waistcoat of checked worsted accentuates its severity, the waistcoat of satin or crepe with big collar rolling over the coat collar lends a festive touch without being in questionable taste.

Waistcoat blouses made to look like a waistcoat when the coat is on but entirely presentable when the coat is removed are among the importations from Paris. We have had them before, but never in as interesting form or in as great variety, and if the liking for plain tailoring continues this type of blouse may grow in favor, as has the peplum or smock blouse.

A double breasted waistcoat of white



A frock of black ribbon and net with pink roses, a Bulloz dress of blue chiffon with gold and silver embroidery, a frock of blue satin and net, one of black and white silk and one of beige charmeuse, all by Lanvin.

tailor with sleeves of white Georgette or voile and satin covered buttons is liked, but there are many models less conventional, such as a waistcoat of old blue cloth embroidered in bright colored wools and with sleeves of deep cerise chiffon with wristbands of the wool embroidery.

Where summer furs are uncomfortable and a woman will not suffer in order to be beautiful in her tailored suit yet would like some suits of protection from the spring winds, one of the satin scarfs is a desirable thing. Black or dark blue satin lined with color is the usual thing and the ends are usually shirred up tightly and finished by big tassels, but occasionally one sees a satin scarf whose ends are left open and finished with fringe in one wide row or in numerous narrow rows, overlapping or set at intervals, and embroidered ends are not uncommon.

In bright color such scarfs look more like sports wear than town wear, but they are sometimes worn on the city streets and even the knitted silk scarfs may be seen on the avenue in company with the most severe of tailored suits if the spring morning is raw and cold.

Silk coat and skirt or three piece costumes are usually reserved for the warmer days, but Cheruit, Fremet and others have sent over some suits of taffeta or satin in combination with cloth that seem more appropriate for spring than the all silk models and that are charming enough to be worn in any season for vanity's sake. At least some of them are charming; others are not. Not all that comes in the Paris list is attractive.

Cheruit likes the soft, light golden brown that is sunny without being hot looking; and one of the best of the Cheruit taffeta and cloth models is

made of taffeta in this color and bolivia cloth of a darker shade, the cloth being used in a deep band on the rather long, loose belted coat and in small quantities elsewhere on the coat, while the narrow skirt is of the taffeta.

Satin, crepe, tussor, tiffeta and silk poplin are all advocated for the silk two piece and three piece costumes and even foulard has been used by one or two makers for full coat and skirt suits, but not with good results. Foulard is better used in combination with plain one tone silk or wool to form the upper part of the frock in a coat and frock costume and for collar and cuffs on the coat.

Apparently we are to revel in separate skirts. Almost all of the French houses offer them, a usual condition brought about by the great popularity of the smock and peplum blouses and the long tunics. Every summer wardrobe should have two or three of these

skirts, all narrow and most of them straight.

A black satin skirt is a valuable possession over which all kinds of long and short smocks and tunics may be worn, though some of the beautiful transparent tulle call for a straight, narrow slip extending up at least to a very high waist line, and often past the bust line. Women are investing in skirts of white satin, too, a simple skirt of white charmeuse being considered none too good for the decorative sort of sports wear, and yet, in conjunction with a long and lovely tunic, holding possibilities of afternoon and even informal evening wear.

The handiwork of the tunic is semi-transparent, fashioned of flimsy tulle or lace or chiffon or Georgette or silk voile or other thin, soft stuff, and more or less elaborately embroidered. The long, loose, graceful garment, girled at will, may be made to run the

whole gamut from demure simplicity to gorgeous picturesqueness, and the artist of inspiring color feeling can do beautiful things with overlying veils of different colors and with effects in embroidery of gold, silver, beads, silks, &c.

Then there are the tunics of crepe, of voile de laine, of soft satin, these too embroidered, and we have seen a few very effective long tunics in foulard which would be exceedingly comfortable for summer wear over a dark skirt of silk or wool.

The slipover sweaters are popular still and call for separate skirts, and various types of sports coats look better with skirts and blouses than do one piece frocks.

White satins are considered materials appropriate for the separate skirt this summer, as are crepes of all kinds and tiffetas and tussors; there are quantities of smart wool skirts for sturdier wear. We have always had the separate skirt of dark blue wool, of white wool, of black wool, of black and white check wool and of tweed, but this spring the list has lengthened amazingly.

All sorts of soft finish, light weight worsteds, tussors, &c., are called into service, provided they are checked or plaided, or in fewer cases striped. The main of recent seasons for stripes appears to have subsided considerably in favor of checks and plaids; but in making up the plaids clever management of plaids often gives the completed skirt an appearance of stripes because heavy lines of the dominant color are left on the outside of the plaids, running vertically, and the other part of the plaid is under the main.

Many of the separate skirts are laid in side plaits all around. Some are plaited only in groups, some have bare plaits and a little full, some have bare lines attained in some one of the simpler ways; but whatever the details, the outline at least of the knees down, is narrower than we have seen it in recent seasons.

Among the little frocks, so called, the frocks and are not too gorgeous and pretensions for very informal social uses, there are innumerable attractive things among frocks after-noon frocks, evening frocks. The French evening frocks, to be sure, show more of the grande toilette air than they have in several seasons, a fact due doubtless to the prevalence of trained effects. There is something about a trained effect, though it be a negligible wisn of tulle or chiffon, that gives a gown the formal air. And women, having dispensed with trains for so long, seem to feel that in donning them they are committing themselves to more pronounced social efforts.

The trained models are graceful, lovely. Women in general look better in them than in the dance frocks of last year and the year before; but dressmakers say that even their smartest customers look askance, not merely at collar gorgeousness but at all the trained appendages.

"For winter, yes, and of course they are lovely, but everything is so uncertain for this summer, and I think some little summer evening frocks—without trains, you know."

"That's the sort of thing I hear over and over," one fashionable New York dressmaker admitted when questioned, "of course some of our customers buy the very handsomest models, but we are doing our big trade in the simpler things. They may cost as much, but they look less imposing."

And at the other end of town, far down on Broadway, where a host of imported models were collected, one heard the same story.

"They all sell," was the statement made, "but the little frocks are copied over and over. That's why we are having so much success with Lanvin. Her things are pretty and so wearable where they are not too youthful. One of her short evening frocks doesn't look out of place even at an informal home dinner and yet they are chic, and her day frocks and suits are so good looking, yet you can do anything from breakfasting to teaing in them."

A few of the Lanvin group are pic-

tured on this page, though The Sun has already shown many of the best things in the Lanvin collection. "Little frocks" they are, but delightful little frocks.

Not every woman could wear the one piece frock of dark blue serge and white satin, with its amusing little blouse of white satin buttoning down to the skirt, its white chiffon sleeves, its white bands on the skirt, its straight lines and its very youthful air, but it is an attractive thing for the young and slender.

Youthful, too, but not ungracefully so, is an afternoon frock of beige charmeuse and soft old blue chiffon, with a little plaited apron of the blue chiffon embroidered in intricate tracings of gold thread, and with blue and gold embroidery on the charmeuse collar. This model has the straight front and side lines; but at the back the tunic flares out in one of those surprising bustle effects that come so unexpectedly here and there among the multitude of flat skirt looks.

As for the evening frocks they also have the youthful spirit, yet are moderately slender women of less than middle age might wear them. Black, actually many women not even moderately slender and well over the borders of middle age have worn far more aggressively youthful evening frocks during the seasons when dancing was not a pastime but a social obligation.

The little model in black tulle is particularly likable. Its high waist line and skirt that takes on straight lines despite its evening air and flounces make it rather more kind to some of us than is the bodice slightly accentuating the normal waist line and the skirt flaring just a little, and the arrangement of the scarfs can be modified to suit individual figure lines.

Black evening frocks are more numerous than usual among the models for a summer season, and though there is a hint of tragedy behind that fact, the frocks themselves are far from somberness. Most of them are in satin and tulle, with the tulle playing star role, and are relieved from gloominess by a wealth of sparkling jet—jet embroideries, jet fringes, jet tassels, &c. The jet embroideries, like those of gold or silver, are most often applied in line glistering traceries that brighten the tulle without weighing it too formidably, and the jet is sometimes reinforced by rhinestones, though perhaps the all black models are the more attractive.

Black and white in combination is much used, too, both for day frocks and evening frocks; but side by side with the blacks and blacks and whites is a riot of pinks with the warm flamingo and begonia tones particularly emphasized, and there are wonderful greens, blues and yellows in the evening models.

## BARKENTINE ON WESTERN OCEAN.

**M**ANY vessels of unusual type have appeared on the Atlantic in recent months because of the demand for tonnage for war cargoes. Among them is the American four-masted barkentine John Palmer, a type of sailing ship seen frequently on the Pacific, but seldom on the western ocean.

Like some other American sailing craft the John Palmer had an encounter with a submarine. She was luckier than the Lyman M. Law, however, for she floated on her cargo and managed to make port. While carrying lumber from Galveston to Genoa the Palmer was torpedoed 200 miles west of the latter port.

After the torpedoing the submarine was chased by a patrol boat, which afterward took the Yankee vessel in tow. As she showed no signs of sinking immediately the captain and crew remained on board. The Palmer eventually reached port and was able to deliver her cargo, although she had to be beached.

The John Palmer is now being repaired at Genoa, and it is expected she will be seaworthy in a short time and bring an Italian cargo to New York. She was built of wood at San Francisco in 1901.

# MOTOR HATS ARE PIQUANT AND AUDACIOUS AND STAY ON THE HEAD

**E**VENING frocks and toilettes for elaborate social functions of all kinds may be a bit below par so far as women's interest in them is concerned; but in the demand for motor apparel there is no falling off.

And if one is buying a motor outfit and paying the present prices for it why not buy something attractive? There's no virtue in going frumpily, even if one goes with sober mind.

The little motor hats that the French milliners have sent over to us are far from sober. They have as a rule a jaunty piquancy, even a gay audacity. Yet most of them are practical. France

acclaims; but this revised edition of the visor cap is finding speedy popularity. It combines the close fitting cap with some slight protection for the eyes; and by clever handling it becomes something quite different from the ordinary and trying visor cap of commerce.

There was that little bonnet of fine Leghorn, for example. It was light as a feather, the brim was beautifully fine and supple, the crown broadened out just enough toward the top and was a little higher in the back than in the front. The brim, tiny at back, broadened to comfortable visor width in front, and the inside band was so adjusted that the whole bonnet was posed highest at the back and cocked

in an occasional narrow gleam against the wearer's hair.

More closely fitted caps are good, too; round brimless caps that have an Oriental look when smoothly trimmed with a tasseled or fashioned of lovely Oriental stuffs and embroideries. A straw shape of this kind may have a narrow ribbon drawn round it near the top of the crown and tied in a little knot at the side and a narrow band of bold embroidery or of small applied ornaments on a ground of silk or ribbon or cloth.

Caps of this kind are fashioned also from satin or cloth or other fabric and merely bordered and trimmed with straw. A model in gray cloth, matching a motor coat, was bordered in red

Some good costumes for the car have not even this relieving note, and when the idea is skilfully handled there is much distinction in the entire costume of unrelieved gray or beige, though few women can wear it and look their best.

Turbans, close fitting at the head line, rising high and widening slightly as they rise, are no novelties in shape, but they are trimmed in new ways and when becoming are unquestionably chic. Many of these show straw only on the crown top, the entire sides being covered by draped fabric. Crepes are much liked for this drapery, and often the whole turban is of the material instead of being partly in straw.

White turbans of this type, while by

scarf ends down the back, and it was held in place toward the top of the crown by minute little embroidered flowers in white beads, one motif to each veil plait. The veil ends could, of course, be brought around to cover hair and ear and throat.

In the same collection was another dark blue motor turban, a sketch of which is reproduced here. It was of fine straw and around it were embroidered sketchy motifs in large coral beads—little more than zigzag lines of effective color. The crown top was covered by a dark blue veil whose end was shirred closely and finished by a tasseled.

Close turbans of moss straw in bright color, with some single flat or

ment of a picturesque sort nestling in the mossy surface, are good looking, but catch the dust lamentably and are likely to be uncomfortable because the stiff, prickly straw often comes so close to the forehead that it scratches.

Small straw shapes with narrow turndown brims are innumerable and will be very generally used for motor-riding, as for other sports, because they are light in weight and shade the eyes comfortably. The width of the brim varies and the degree of the straw's fineness varies still more. In a good color and very smart straw, such a model brings a fairly high price, but the same shapes in all colors and combinations of color are being sold by thousands at prices from a dollar up.



Motor hats and a motor coat of black and white serge.

has a way of taking even her practical things gayly, audaciously. It is perceived in piping times of peace; but in time of war—well, every one knows how France has met the war.

These motor hats and bonnets, comfortable, warranted to stick fast to the head, easily veiled, and charming, are undeniably charming, even when a little absurd, as they often are.

The visor of military helmets and other caps has been tamed to gentle uses and is not quite sure whether it has not become the brim of a little poke bonnet. The true jockey cap when it appeared in feminine millinery a few seasons ago was not greeted with

jaunty forward. Around the crown was drawn a soft silk scarf in flame red, with an effective splashy bow in front, but the chin strap was black. Bowl shaped hats, with an inside brim that allowed an inch or two of drooping brim all around, are shown with various trimmings, and they too, tied on securely by narrow chin straps or strings, are admirable for motor uses. Some of the prettiest are entirely covered by overlapping of narrow ribbon, the ribbon usually bordered or piped edged in black or contrasting color.

One good model has this ribbon covering in brilliant color—rose, pink, green, red—over most of the shape, but around the edge has a border of black or dark blue or neutral tones several rows of ribbon deep. Or possibly the top of the crown may be of uncovered straw and the ribbon may be used merely as a border. A little cluster of bright hued berries, fruits or flowers is likely to be tucked somewhere among the frilliness of the ribbon, and the tiny brim is faced with color, which shows hardly at all, save

straw and had an inch wide band of the straw high around the crown, with a bunch of small straw flowers in red, purple and yellow posed to the left of the middle front.

High but close turbans of many kinds are made up in straw and satin or other woven fabric for motor purposes and are of course much worn for street use as well, though the models designed especially for motor-riding are likely to be gayer in color than those for street wear. This does not, however, always apply, as there are quantities of motor hats in the popular beige and gray tones so much liked for motor coats, with only dashes of bright color to relieve the quietness.

A low bowl shaped turban of dark blue made concession to coolness and becomingness by having a narrow white brim of rough white straw turned up flatly against the crown, which was entirely covered by a dark blue veil. This veil was drawn up and back over the crown, falling full in two wide

no means practical for general motor-riding, look tremendously well with the big white woolen coats that are so modish and will answer for many summer uses, as will certain amusing little yellow hats in white straw and white satin. Dark blue motor hats and veils are many among the ultra smart models, though dark blue does show the dust distressingly.

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